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tached to the basinet agree with those said to be still hanging in the church. But even granting this provenance of the casque, it yet remains to be demonstrated that the *ex voto* belonged to the maid and not to one of her officers. Unhappily, too, the casque can hardly be the "*chapeline*" referred to in the record which Mr. Lang cites, at least if the contemporary term was accurately chosen, for a *chapeline* is well known to have had a brim, while the present casque is a typical basinet which has merely lost its face guard. Moreover, its injuries were not caused by a crushing stone, but were effected by pointed weapons, one of them probably a crossbow bolt.

It is unfortunate for our present purpose that there is no contemporary portrait of Jeanne d'Arc which would give us a reasonably accurate picture of her armor. The earliest portrait hitherto known (it has been cited by Mr. Lang in his life of Jeanne d'Arc) dates sixty or seventy years from the time of her death; and its armor is of this late period, with an *armet*, florid *epaulières* and *tassets*. No better evidence is forthcoming in a second miniature (also on parchment) which dates from a slightly earlier period: this was discovered in Paris a few months ago by Mr. Jacques Reubell, to whose courtesy the BULLETIN is indebted for the opportunity of reproducing it for the first time. It is especially interesting that although in this picture the armor is unlike that in the first miniature, the *face is the same*, strongly suggesting that the early artists were familiar with an authentic portrait of Jeanne d'Arc.

B. D.

ITALIAN RENAISSANCE SCULPTURE

II

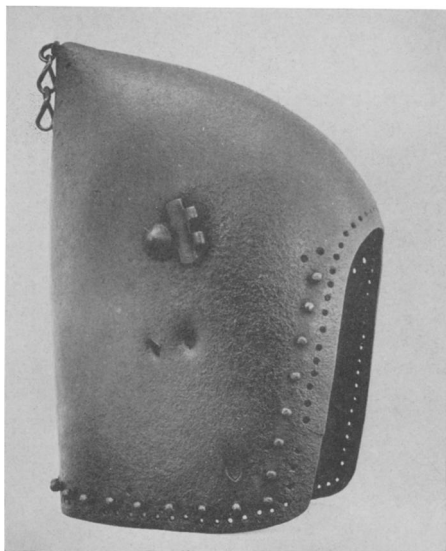
IT is incorrect to consider the artists of the Italian Renaissance as real followers of the ancient classical sculptors and architects. Even when they tried to imitate, their individual feeling unconsciously produced an art quite new and

independent of all that had been before. But it is curious to note how closely at times they approached the antique in their desire to bring back the golden time of Greek and Roman art. Especially is this to be observed in the minor arts of the Renaissance, particularly in the small bronzes, plaquettes, and medals in which the taste of the middle classes, always the best witness to the general culture of an age, expressed itself with clearness.

In this class of works we find many

direct copies from the antique which indicate delight in some recently excavated sculpture, or the desire of the artist or collector to be surrounded by reproductions of favorite pieces in well-known collections, or finally, as the dealers in the Renaissance were not above mystification, the attempt to pass off contemporary work for ancient. Nevertheless, in the choice of the examples to be copied the Renaissance artist expressed his own feeling. As the reproductions were small in size, *genre-like* motives were preferred, for example: the *Spinario*, the *Resting Hercules*, the *River God Nile with Children*, various statues of *Venus* at the bath or making her toilet, mostly late Greek or Roman works.

NOTE.—Part I of this article will be found in the November issue.



VOTIVE CASQUE OF JEANNE D'ARC
IN THE DINO COLLECTION

An important example of this class has recently been acquired by the Museum. It is a large group of a Crouching Venus (fig. 1) with an attendant Cupid, mounted on a pedestal in the Renaissance style. It is a work of the early sixteenth century and a free copy from an antique group. The bronze, formerly in a well-known private collection at Venice, measures 16 $\frac{7}{8}$ inches in height, including the base, 9 inches wide at the base, and is covered with a black lacquer patina. It does not correspond exactly with the antique copies of the original group (of which the best known is in the Louvre) which reproduce a work of the Hellenistic period supposed to be by a certain Daidalos and originally placed in the Temple of Jupiter at Rome. In all the versions of this Crouching Venus, however, the motives and general details are much the same. In the group acquired by the Museum, it is evident that the Renaissance sculptor has added little of his own invention. Most similar to it are two groups, one at Naples in which the pose of the goddess's arms is the same, and the other—mentioned by Cavaceppi and said to be in a private collection in England—in which Cupid is represented embracing Venus, as in the Museum's example. The beautiful base upon which this bronze is mounted is the invention of the Renaissance sculptor himself. The decoration of garlands and groups of armor recalls somewhat the style of Pier Ilari Bonaccorsi, called Antico, and indicates the province of this work as Northern Italy.

Also very much under the influence of the antique are two of the newly acquired plaquettes, one showing two priests offering sacrifice to Minerva, of which a replica at Berlin is dated 1480, and has a signature which may be that of Thomas Callistus (Bode: *Italienische Bronzen*, pl. LIX, No. 905), the other, a glorification of a hero (fig. 2) (Bode: *Italienische Bronzen*, pl. XLVII, No. 701), is by Andrea Riccio. In arrangement both recall classical sarcophagus reliefs. In Northern Italy, where the bronze industry flourished particularly, this interest in ancient classical art was especially aroused by the two masters who

had in the fifteenth century the greatest influence upon the development of the minor branches of sculpture, namely, Mantegna and Donatello, who, through his journey to Padua, was able to influence there a great number of followers.

Showing more or less connection with this school are the two plaquettes previously mentioned. Another small relief recently acquired is the work of a sculptor strongly influenced by Mantegna, Moderno, who was the most prolific of the Paduan School. The plaquette represents the Adoration of the Kings (Bode: *Italienische Bronzen*, pl. L, No. 737). Within the confined limits of the little relief, the many figures are skillfully arranged to avoid overcrowding. Another plaquette, a Virgin and Child (fig. 3), in composition certainly goes back to Donatello, to whom it is attributed by Schubring, but may, more probably, have been executed by one of his pupils of the Paduan School: by Giovanni da Pisa, for example, whose name has been suggested by Dr. Bode. The composition exists in many replicas, some of which show two candelabra at the sides. (Bode: *Italienische Bronzen*, pl. XLVI, No. 671.)

More Paduan than Florentine appears a Bacchanal (fig. 4, on p. 27), the work of a spirited artist who is excellent in his treatment of the nude. As far as it is known, this relief is not to be found in other collections of Renaissance plaquettes; it is not possible yet to assign it to any of the known artists. An example of the Paduan animal bronzes is a small circular paper weight with two lizards in relief (fig. 5), designed in curves suggestive of Japanese art.

The Museum's collection of Renaissance medals has been increased by the following recent accessions: A bronze medal of Lionello d'Este, by Vittore Pisano, the gift of Mr. Heilbronner; a bronze medal of Nicolo d'Este, by a Ferraresse medallist of the fifteenth century; a bronze medal of Pietro Bembo, by Benvenuto Cellini; and a bronze medal of Antonio Pizzamini, by Nicolo Fiorentino, the gift of Mr. and Mrs. F. S. Wait, 1909.

W. R. V.

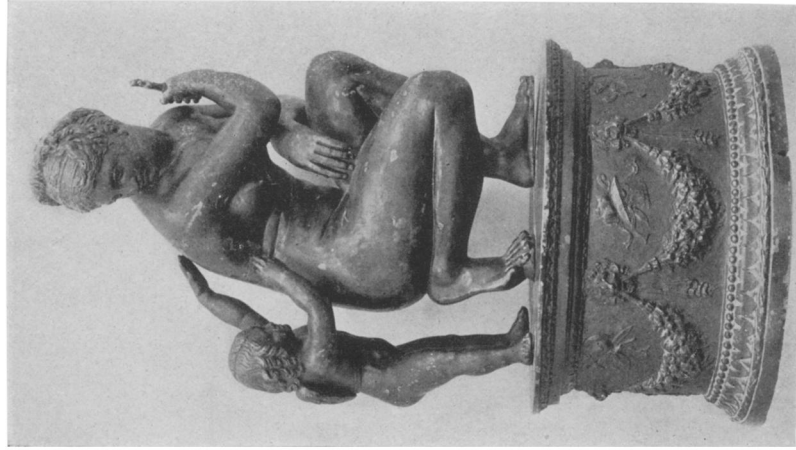


FIG. 1—VENUS AND CUPID. ITALIAN,
SIXTEENTH CENTURY



FIG. 5—PLAQUETTE, PADUAN,
FIFTEENTH CENTURY



FIG. 2—GLORIFICATION OF A HERO. PLAQUETTE
BY ANDREA RICCIO



FIG. 3—VIRGIN AND CHILD. PLAQUETTE
BY GIOVANNI DA PISA (?)

Harp Case from Gallery 36. By this arrangement the visitor approaches the collection from Gallery 39, beginning with the Egyptian Type Case and the Harp Case; passing thence into Gallery 38 the Strings are shown on the North, East, and South walls; the Wind Instruments occupy the West wall extending to the West and East walls of Gallery 35, where they are followed by the Vibrating Membranes and Sonorous Substances in the cases of the South wall of that gallery. The development of the piano is shown in the key-boards displayed in the Central Case of Gallery 39 with additional pianos in Gallery 37; the spinets and harpsichords remain in Gallery 38; and the organs, free reeds and sonorous substances, with key-boards, have been placed in Gallery 35. Gallery 36 is devoted entirely to instru-

ments of Asia, those of Arabia leading to those of Northern Africa, Oceania, and America in Gallery 37.

THE LIBRARY.—The additions to the Library during the past month were one hundred and fourteen volumes divided as follows: by purchase, one hundred and seven volumes; by presentation, seven volumes.

The names of the donors are, Mr. George Hall Baker, Mr. Herbert N. Casson, Professor William H. Goodyear, Mr. F. Lair-Dubreuil, Mr. Clarence B. Moore, Dr. Hans Nachod, and Messrs. L. C. Page & Company.

The number of readers during the month was three hundred and twenty.

Thirty-four photographs were presented by Mr. Edward D. Adams.



FIG. 4—PLAQUETTE, PADUAN,
FIFTEENTH CENTURY